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AMERICAN ART NEWS.

Vol. VI. No. 14.

NEW YORK, JANUARY 18, 1908.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Cottier Galleries.—Representative paintings, art objects and decorations.

Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries.—Exhibition of early Spanish and Italian masters.

Fifth Avenue Art Galleries.—Furniture and paintings from several estates, January 20-22.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery, 372 Fifth Avenue.—Paintings by American artists.

Noé Galleries, 477 Fifth Avenue (corner Forty-first Street), opposite Public Library.

Scott & Fowles.—Special display modern Dutch paintings.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Thomas McLean.—High class Paintings, Water Color Drawings and Engravings.

Goupil Gallery.—Water colors and drawings of Cambridge and Oxford by Hanslip Fletcher.

Paris.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Gallery.—Works of Art.

Minassian Galleries.—Persian and Arabian objects for collection.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

American Art Galleries.—Water colors, etchings, old prints, ceramics, bronzes and other objects from residence of the late Mrs. Hunt, of Washington, D. C., and several paintings by the late Albert Bierstadt, January 21 at 2.30 P. M., and January 22-23, at 8 P. M.

Fifth Avenue Art Galleries.—Fine furniture and painting from several estates. The furniture on January 22, 23, 24, 25, at 2.30 P. M., and the paintings, January 23, 24, at 8.30 P. M.



MRS. THOMAS BEALE DAVIS, JR.

By Wilhelm Funk

At Knoedler Galleries

LOST PAINTING FOUND.

A special cable to the New York Times from Paris says that after fifteen years of almost constant inquiry, Firman Girard has at last discovered a valuable painting which disappeared while en route to the Chicago World's Fair in 1893.

M. Girard sent twelve pictures for exhibition, but only ten arrived there. What became of the two remaining pictures is a mystery. M. Girard intrusted the search to Donald Harper, an American lawyer in Paris. Mr. Harper has just learned that one of the pictures is now in Syracuse, N. Y.

The picture was found in Syracuse in the possession of Mr. Louis Will, of that city, who bought it from a guide, who when formerly a hunter and trapper, discovered the canvas in the Montezuma marshes in the winter of 1896-07 in a soiled and wrinkled condition. He took it home, cleaned it as

best he could and it hung on the walls of his cabin. Mr. Will while not knowing the value of the picture recognized its worth when shown it by the guide and bought it for a small sum. He had it cleaned again and brought it to the attention of Dr. Comfort, director of the Syracuse Museum. The latter recognized the work of Firmin Girard and also deciphered the signature, and then entered into correspondence with the artist, on behalf of Mr. Will. Although the artist had been paid the insurance value on the picture, he desires to regain it and negotiations to that end are now in progress between M. Firmin Girard's lawyer and Mr. Will.

The members of the council, class expiring 1911, chosen were: George E. Bissell, Richard E. Brooks, Daniel C. French, Isidore Konti and Attilio Piccirilli.

KANN PICTURES ARRIVE.

The Rembrandts from the Kann collection, selected by Mr. Benjamin Altman, it is reported, have arrived and are in the Custom House. It is to be hoped they they will remain here and their arrival is an incident of interest and importance. These great pictures include the "Woman Cutting Her Nails," the "Portrait of Pieter de Hooft" and the "Portrait of Rembrandt's Son Titus."

LAMBERT BUYS OLD MASTERS.

To his collection of old masters in his gallery at Paterson, N. J., Mr. Catholina Lambert has just added two pictures attributed to Titian and Jacob Jordaens. These were recently bought by Mr. Lambert from the Blakeslee Galleries. The attributed Titian is the familiar subject, "The Entombment." It is a large canvas, really a museum piece, and contains, with the figure of the dead Christ, seven figures. These are all life size.

The composition is remarkable. The body of the dead Christ is in the foreground, supported by two bearers, while at the head and feet and in the background are grouped Mary and Martha and Sts. John and Luke. The expression of the dead Christ and of the sorrowing figures, especially of Mary and St. John, is lifelike and moving.

The canvas by Jacob Jordaens is also a large and strong one, and its two figures, those of Daedalus and his son Icarus, are life size. The subject is the fitting on of the wings of Icarus by his father—wings which were to bear him, according to the old story, over sea and land. These failed the youth, through the wax which fastened them melting as he soared too near the sun.

HAVEMEYER BEQUEST.

Members of his family are the only beneficiaries under the will of the late Henry O. Havemeyer. The estate, which is variously estimated at from \$15,000,000 to \$20,000,000, is left largely in trust to his widow and his three children. Mrs. Havemeyer is to receive absolutely the home at Commack, L.I., the city house at No. 1 East Sixty-sixth street, with the notable art collection it contains, and an annuity of \$50,000. The rest of the estate is to be held in trust for the three children, Mrs. Peter H. B. Frelinghuysen, Miss Electra Havemeyer, and Horace Havemeyer. Miss Havemeyer is not of age.

FRENCH ART COLLECTOR DEAD.

M. Groult, owner of one of the finest art collections in the world, died in Paris, Monday last. The pictures in his gallery, valued at \$4,000,000, include masterpieces by Turner, Constable and Gainsborough and almost priceless examples of the French painters of the eighteenth century, such as Watteau. There is much speculation as to the fate of this collection, but it is stated that the bulk of it has been bequeathed to the Louvre.

WALTERS' COLLECTION.

The report that the Mazzantini collection of statuary, paintings and bronzes owned by Mr. W. T. Walters, of Baltimore, and which is said to have cost over a million, had been destroyed in the big fire at the Parker building, New York, last Saturday, proves to have been unfounded. The collection had been in storage there, but was removed by Mr. Walters last year, after a slight fire in the building.

SCULPTURE SOCIETY'S ELECTION.

At the annual meeting of the National Sculpture Society Tuesday, the following officers were elected for the ensuing year: Herbert Adams, president; Thomas Hastings, first vice-president; H. A. MacNeil, second vice-president; J. Wyman Drummond, treasurer, and J. Scott Hartley, secretary.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

The regular monthly council meeting of the National Academy was held on January 6. J. C. Nicoll resigned from the council on account of a necessitated absence from New York for a period of three or four months. Louis Loeb was elected to fill the vacancy caused by Mr. Nicoll's resignation. Herbert Adams will officiate on the school committee.

When Alexander T. Van Laer gave his first lecture last Tuesday at the Academy he was greeted with hearty applause by a larger audience of students than in previous years. Before starting his talk on the early Italian painters he spoke of the future and seriousness of the career undertaken by an art student, and expressed the hope that his talks would serve to advance the aspirations and interest of all present.

F. D. V. Periconi is pushing matters in the way of collecting money for the treat to be held by the Academy life-class students. Mr. Periconi as a committee of one on collections is most energetic, and all are convinced that the trust has been put into good hands. It has not been decided whether it shall be given at the Café Francis or Boulevard. Miss Burton, an Academy life-class student, is sitting to Mr. Periconi for her portrait, which is near completion and is a commendable piece of work and the best yet done by Periconi.

The private classes of Edgar M. Ward in his atelier in the Tenth Street studio building, are much interested in their work. Mr. Ward also criticises the life-classes of the Academy.

The high standard of work now desired and demanded at the League is shown by the fact that out of twelve students wishing to become members only three were accepted. They were Helen H. Halstead, Russell Cheney and Florence Lakeman. The League is entering upon a very prosperous year, governed by the most efficient board of control it has had in some years. Although they are somewhat younger than their predecessors, they are all thoroughly competent and extremely up-to-date. As a result the League classes are so crowded that waiting lists have to be kept for many of them, and some have had to be divided into two.

Luis Mora held a concours last week of his women's life class, and those on the waiting list. Five students at work in the class were disqualified and six others were allowed to enter.

In the Dreuber concours held last week several extremely good drawings and paintings were shown. In the portrait class Dimitri Romanoffski received No. 1 for a striking head of Miss Stein, and Miss Amy Cross No. 2. Preston Dickinson, a young and clever student, took No. 1 with a still-life. Miss Mary Jackson received No. 1 for a life drawing; Miss Susan Collins No. 2; Edward Herrick No. 2, and Alfred Raboch No. 3. In the illustration classes, George Dannenberg received No. 1 and Hilliard Kline No. 2.

The etchings were charming; Miss Walker came out first; Miss Clements second, and Miss Anna Zucher third. Miss Grace Johnson received No. 1 as

usual on her work done in the modeling class; Miss Gardin No. 2; Mrs. Sterling No. 3, Miss Alie Wright No. 4, and E. H. Siebern No. 5. In the antique, K. Ramet was No. 1 and Russell Cheney No. 2. For the antique heads, E. Catchell received No. 1, Louis W. Curran (not competing) No. 2, E. A. Minazzoli No. 2, and V. P. Turini No. 3.

A members' meeting was held at the League January 8. Refreshments were served afterwards and an impromptu dance was given in the members' room.

Preparations are being made for a Leap Year dance, to be given to-night, January 18.

The board of control has decided that the Evans prize of \$50, given by Mr. William T. Evans for the encouragement of the practical side of art, shall be awarded to the best poster for the League's summer school at Woodstock, N. Y.

The concours held last week at the New York School of Art of Mr. Parker's life classes, attracted much notice. In the men's evening class Mr. Casey was marked No. 1, Mr. Tarramone No. 2, Mr. Baker No. 3. In the woman's morning class Miss Sawssy received No. 1, Miss Stanford No. 2, Miss Tore No. 3.

The students are much interested in an exhibition of paintings now being held in the gallery of the school by the present and former students, Miss Nina Allinder, Hilda Belcher, Edith Bell, Frances Bolton, Cornelia Cowles, Ruth Eckerson, Elizabeth Fisher, Caroline Twignard, Edith Haworth, Mary Knowlton, Marion McClellan, Adelaide Magner, Lenora Morton, Hellen Miles, Isabelle Oshloff, Clara Perry, Lowise Pope, and Mabel Vanderhoof.

The pictures, including landscapes, composition and portraits, are varied in subject, and broad in treatment, showing much sympathy and appreciation. This exhibition will last until January 31 and is open daily from 1 to 6 P.M.

The composition class of Cooper Union Woman's Art School started Monday afternoon. Frederick Dielman, art director, has charge of the class. Every member has to bring a composition each week. During the course of the lecture each composition is commented upon.

The first art history lecture was given January 16 by Elisa Richardson. In former years Miss Richardson has given two lectures a week, but this year she gives but one. These lectures will be a continuation of the second year course, which pertains to the Renaissance period.

Among the many interesting objects in the Cooper Union Museum is a collection of 17th and 18th century fans, loaned by Mrs. W. P. Douglas. These fans are French, Spanish, Italian and English, and are of exquisite workmanship. They are all daintily painted in delicate colors, but vary greatly in style. Some are of silk, with carved ivory sticks, while others have sticks elaborately gilded, and have silk medallions quaintly painted, and placed in a lacy setting.

The Museum also contains a set of most interesting old prints, depicting Bible history from the "Creation" to the "Ascension."

The Museum is also fortunate in being able to exhibit many sketches for decorations by the late Robert Blum. These sketches, which are exquisite in line and color, are arranged under glass in a large book, and are much studied by pupils from the art school.

Elizabeth Curtis of the Woman's Art Schools, is at work on a series of valentines to be published next year.

The New York School of Applied Design for Women has received a \$50 Scholarship from Mrs. Andrew Carnegie, \$10,000 worth of materials for their new building, from Mr. John A. Qualey, and books for the library from Miss Annie Hoyt.

The directors' meeting for the annual election of officers was held January 14, and the following officers were elected: Henry B. Wilson, president; Charles G. Emery, first vice-president; Alexander C. Humphreys, second vice-president; Anton G. Hodenpyl, chairman executive committee; Miss Ellen J. Pond, superintendent; Miss Helen Loomis, secretary, and John Cleary, assistant treasurer. A meeting of the advisory committee was held January 17.

A talk was given at the National Arts Club recently by Messrs. John Nilson Laurvik, Charles L. van Noppen and Léon Dabo. Mr. Frederick S. Lamb, chairman of the club's art committee, spoke enthusiastically of the movement on foot in the art world of this country, which he took to be a step forward. He then introduced Mr. Laurvik, who was followed by Léon Dabo, who severely criticised the methods of teaching in our art schools at present. This argument left much room for opposition. Mr. Van Noppen, who is connected with Columbia University, closed the discussion. It was an unusual event, for seldom are such revolutionary sentiments expressed as those of Mr. Dabo.

Among those in the audience which filled the rooms were Elliot Daingerfield, Charles C. Curran, A. I. Keller and many others well known in the musical and literary worlds.

ST. LOUIS (MO.)

Elizabeth Wentworth Roberts has an interesting exhibition of individual quality in the collections of contemporary art at the museum.

A special exhibition of paintings, drawings and designs by George R. Barse opened on Monday at the Museum. Mr. Barse is a successful pupil of the Chicago Art Institute.

George Julian Zolnay opened his interesting and instructive lecture courses on "Perspective and Architecture," January 6.

The Artists' Guild will open a large and representative exhibition in the new hall on Union Avenue, February 14.

The Art Students' Association held a business meeting on Friday, January 10, to vote on various amendments to the constitution.

CANADA.

The Council of the Royal Canadian Academy met last week in Toronto to arrange for the coming exhibition to be held in that city. This exhibition will be particularly interesting, as it is to be retrospective in character and will admit the best work of the Canadian artists during the last ten years. The members will be restricted to four pictures and the public to two. They elected to full membership Curtis Williamson and Maurice Cullen. Among those present were George A. Reid, president; James Smith, secretary-treasurer, William Brymner, E. Dyanet, William Cruickshank, F. M. Bell-Smith, J. Watts and A. H. Howard.

At the last meeting of the Toronto Guild of Civic Art the Hon. Alfred B. Morine, late premier of Newfoundland, was re-elected as president of the society. The announcement was made that the city had given an appropriation of \$1,000 to aid in the publication of the Guild's plan for the improvement of the city.

RECENT ART BOOKS.

MURILLO—A biography and appreciation by Albert F. Calvert (published by the John Lane Co., New York. \$1.25 net; postage 15 cents.)

This book is a complete history of the life and works of Murillo, with a chronology of events in the artist's life. Beginning with early infancy, Mr. Calvert carries us through all the interesting stages of the development of Murillo's art in a most entertaining and instructive way.

The book contains 165 illustrations, reproduced from the most famous of Murillo's pictures. There is also a list of his works, with a short description of the paintings and a list of originals and their location. In an interesting way, the author points out the resemblances in the lives and characters of Velasquez and Murillo, who were contemporaries and natives of Seville. In the same manner he comments on their style of painting, the sparkle and vivacity of Velasquez and the softness and great charm of color of Murillo, also the different roads by which they both reached the pinnacle of success and popularity. The book is sure to gain the interest of art lovers.

THE ESCORIAL—By Albert Calvert, (published by the John Lane Co., New York. \$1.25 net; postage 15 cents.)

An historical and descriptive account of the famous Spanish Royal Palace Monastery and Mausoleum. The book contains 278 illustrations, showing paintings, manuscripts, furniture and sculpture contained in the Escorial, and a list of the principal painters whose works may be found therein. Interesting, indeed, are the descriptions Mr. Calvert gives of this place of retirement of the devout and moody Philip II. of Spain. An attractive detailed description of the exterior is first given, including the Royal Monastery, the Palace, the Church and the University, and of the interior, the furnishings, sculpture, tapestries and paintings, with a short history of the life of the King during his retirement. The book depicts a phase of Spanish history interesting and instructive.

The Art Institute of Chicago has recently had compiled two illustrated catalogues, the first of a series of six, on the Institute's collections. The first of these treats of the casts of ancient sculpture in the Elbridge G. Hall and other collections, and also contains illustrations and descriptions of Oriental and early Greek art. The second treats of early Greek art. A short history of a number of the statues is given. The catalogues are well compiled, and would serve excellently as text-books.

GEORGE MORLAND, his Life and Works, by Sir Walter Gilbey and E. D. Cuming (published by Adam and Charles London, and the Macmillan Co., New York. \$6.)

This book contains 288 beautiful colored illustrations of the artist's paintings, which include portraits, landscapes and genre pictures. An interesting description of the artist's life is given, his preference for animal pictures, and the wonderful fidelity, skill and insight with which he portrayed horses, donkeys, dogs and other animals is touched upon. Sir Walter points out the decidedly English quality of Morland's work, and attributes its popularity to this faculty. The life of George Morland is an appropriate sequel to the two volumes of "Animal Painters of England" by the same author.

From Pierre Mali, Belgian Consul in New York, a copy of an official notice sent out by F. Soudan, judge d'instruction at Courtrai, Belgium, regarding the painting, "The Elevation of the Cross," by Van Dyck, which was stolen from the Church of Notre Dame there, has been received.

The notice requests all investigating magistrates and police officers to search for the picture, particularly among merchants of art objects. It is announced that if the thieves are discovered abroad extradition will be demanded. The stolen picture was cut from its frame some time on the night of December 6. Its dimensions are about 10 by 7 feet.

Alumni of Columbia University are endeavoring to raise a \$12,000 fund for the purchase of a large bronze statue of Alexander Hamilton, the large model of which has been prepared by William Ordway Partridge.

CALENDAR FOR ARTISTS.

AMERICAN SOCIETY OF MINIA URE PAINTERS.—

Nineteenth Annual Exhibition, Knoedler Galleries, New York.
Works to be sent to 139 West Fifty-fourth Street, February 8.
Opening of Exhibition, February 15.
Closing of Exhibition, February 29.

NATIONAL ACADEMY OF DESIGN, 215 West Fifty-seventh St., N. Y.—

Eighty-third Exhibition, Paintings and Sculpture:
Works received, February 26 and 27.
Opening of Exhibition, March 13.
Closing of Exhibition, April 18.

NATIONAL SCULPTURE SOCIETY, 215 West Fifty-seventh St., N. Y.

Exhibition of Sculpture in Baltimore, Md.
Works received, New York, March 9 and 10.
Works received, Baltimore, March 24 and 25.
Opening of Exhibition, April 25.
Closing of Exhibition, April 4.

AMONG THE ARTISTS.

Frederick W. Kost returned to New York last week from Brookhaven, L. I., where he recently built a home. He is working at present on some commissions in his studio in the Holbein. While at Brookhaven he painted several landscapes.

W. Granville Smith is in his studio, No. 96 Fifth Avenue, where he is finishing some pictures he began during the summer at Bellport, L. I., where he has his summer studio.

At his studio in the Holbein, Hugo Ballin is painting a large mural decoration, an important composition. The color key is high, different from his usual work. He is also busy with a decorative picture which contains five figures, and is intended for a Philadelphia home. His picture, "Mother and Child," also painted in a light key, is almost completed.

Karl Von Redingsvard's School of Wood Carving has been open since January 1, and lessons will continue until June. The pupils, who are mostly society women, are carving chests, frames, mantlepieces, chaffing dish closets and other useful adornments for their homes.

Mr. Von Redingsvard, who is a teacher at the Manchester Institute of Arts and Sciences and who has also a school at Hartford, Conn., is the first to introduce the Norse style of wood carving in America.

On Tuesday last, Mr. Marshal T. Fry, formerly of Teachers College, gave a talk on design in its application to porcelain, at the National Arts Club, under the auspices of the New York Society of Ceramic Arts.

Hugh H. Breckenridge opened his exhibition of pictures, recently shown in New York, at the Albright Gallery in Buffalo, Tuesday evening last. The display will remain open through February 2. On Monday a display of Timothy Cole's wood engravings, after old masters, will open, until February 3.

Jonas Lie writes from Plainfield, N. J., that he has permanently closed his exhibition at the New Gallery in view of its recent notoriety.

On account of important orders to fulfill in Europe Jef Leempoels sailed on January 8. He will go first to the Riviera and Italy to rest after a bad touch of grip. He has been asked to make an exhibition of his works in London and Berlin.

Robert Grier Cooke has relinquished the American representation of the Burlington Magazine, which has been taken over by Moffat, Yard and Company.

In an artist's note in the last issue of the ART NEWS on some recent work by Luis Mora by a typographical error the word "failing" was substituted for "feeling." The sentence as written was as follows: "One feels the serious feeling for construction throughout."



AN INDIAN COURTSHIP
By E. Irving Couse

Miss Frances Goodwin, who, with her sister, Miss Helene Goodwin, has been a resident of Paris for some years, has returned to her home in New Castle, Indiana, for the winter, to recuperate from a long illness. She will return in the spring. She is a well-known Indiana sculptress and has just recently completed a bust of Captain Everett W. Benjamin, U. S. A., who did gallant service in the Philippines. Miss Helene Goodwin's miniatures have attracted much attention. Her work was seen in the recent French salons and the Royal Academy. These artists have been successful abroad.

J. E. Bundy, whose studio on the outskirts of Richmond, Ind., is visited by persons interested in art from all over the country, is spending the winter there, executing a number of commissions. Mr. Bundy's work, while rarely seen at the exhibitions, is in such demand that he has little time for considering canvases for exhibit, although his picture sent to the recent American Artists' Exhibition in Chicago was hung on the line. He is without doubt the widest known and most sought after of any resident Indiana artist. His work is in many of the private galleries of the country.

M. Evergood Blashki has many friends and admirers of his work in New England, and is about to hold an exhibition at New Haven, Conn. Mr. Blashki's recent exhibition in his Sixty-seventh Street Studio was a great success, as most of the pictures shown were sold. The New Haven display is not a business venture. The opinion is generally expressed in art circles that it would be a great benefit educationally if more of the prominent artists would hold studio exhibitions.

Dr. Leigh Hunt, secretary of the Artists' Fund Society, recently received a letter from Mrs. Elize Walton, saying that unless the society came to the rescue, her brother, who had died in St. Joseph's Hospital, would be buried in Potter's Field. Joseph Michael Angelo Whitehorn, the brother, was the son of a distinguished member of the National Academy, who died in 1888, and the society had assisted Mrs. Walton paying her rent.

Dr. Hunt telephoned to an under-

SALES AT THE ACADEMY.

The following pictures were sold at the winter Academy exhibition which closed Sunday evening last:

Reynolds Beal, "Springtime"	\$450
Charles Rosen, "Frosty Morning"	400
F. J. Waugh, "Mid Atlantic"	1,000
Josephine Pitkin, "Study of Puma"	25
Walter Douglas, "Congenial Flock"	250
Hulda Farton, "A Killarney Rose"	75
Chester Beach, "Breath of the Pines"	18
E. L. Henry, "At the Canal Lock"	200
Francis Day, "Once Upon a Time"	900
A. T. Bricher, "Low Tide"	500
W. L. Lathrop, "Road by the Canal"	500
Arthur Parton, "A Mountain Stream" ...	500
Thomas Moran, "Summer Shower, Venice"	650
Alexander Harrison, "Coucher de Soleil" ..	200
Paul Cornoyer, "Moonlight"	450
Josephine Pitkin, "American Elk"	25
Charles Rosen, "The Mill Race"	400
C. Y. Turner, "Chrysanthemum"	500
Morris Western, "Garden Party"	75
Chester Beach, "Bacchus and Faun"	100
E. Tacovelli, "Lost in Remembrances" ..	75
H. A. Vincent, "Getting Under Way" ..	75
W. M. Post, "Bright Day"	175
Walter Douglas, "Chickens"	50
Charles H. Ebert, "Winter Fog"	150
E. L. Henry, "Waiting for Ferryman" ..	400
J. B. Bristol, "Lake Champlain"	350
J. Scott Hartley, "Nature's Sundial" (sculpture)	500
Edith Penman, "Cottage in Devon"	40
Edward Gay, "June Day"	350

THAT GLASGOW WASHINGTON.

In a recent number of The Independent, Mr. Charles Henry Hart discusses the full length portrait of Washington, discovered last autumn by United States Consul Austin in the People's Palace in Glasgow, Scotland, and brought by him to Mount Vernon, where it at present hangs, Mr. Austin having succeeded in borrowing the canvas for an indefinite period.

The portrait was photographed by The Independent at Mt. Vernon and reproduced to accompany Mr. Hart's article, together with a reproduction of a portrait by C. W. Peale, of Washington, owned by the family of General George Washington Custis Lee at Lexington, Va.

The Glasgow portrait, in Mr. Austin's opinion, was painted by John Smibert or John Watson, but Mr. Hart points out that the only apparent ground for this opinion, is a similarity of uniform to that depicted in the Peale portrait of the Lees, the earliest known portrait of the great American. Mr. Hart then argues that from other facts, the Glasgow portrait cannot well be the work of either Smibert or Watson, but is more probably that of some English artist of merit and that while Peale's portrait answers the most minute details of pen pictures of Washington of the time, the Glasgow work conforms to these in no respect. The identity of the painter of the portrait, or whether it is really one of Washington, therefore remains in doubt. What an iconoclast is Mr. Hart, but what service he often renders!

ART COLLECTOR DEAD.

Cyrus J. Lawrence, senior member of the firm of Cyrus J. Lawrence & Sons, bankers, died last week at his New York residence. Mr. Lawrence was more than seventy years old, but was active in business until a year ago.

He was born in Salem, Westchester County, February 28, 1832. Beginning as a merchant in 1854, Mr. Lawrence remained in that business until 1864, when he founded his banking firm. He was a member of the Metropolitan and Natural History Museums, Archaeological Society, Bibliographical Society of Boston, Municipal Art Societies of New York and Baltimore, the Grolier and Union League Clubs. In 1856 he married Miss Emily A. Hoe, daughter of Richard M. Hoe, who, with three sons and two daughters, survives him.

taker, authorizing him to bury the body, which he did, in Calvary Cemetery, at the expense of the Artists' Fund Society and the Artists' Aid Society.

Mr. Whitehorn, who was forty-five years old, had been in St. Joseph's Hospital since October 29, suffering from consumption. His father was James Whitehorn, who was born in 1803 at Wallingford, Vt., and was a portrait painter. He was a pupil of the National Academy, and was assisted in his studies by Trumbull, Morse and Dunlap. He was elected a member of the National Academy in 1833.

A special cable from London to the New York Times says Mrs. Leslie Cotton, an American artist, has just completed her portrait of the King, which she began last August in Marienbad, the King visiting her studio for more than one sitting. He is soon to pose for another portrait.

Mrs. Cotton has been most successful with her pictures, and has just started one of Lord Howard de Walden. Among others she recently painted portraits of Lady Marjorie Manners, Mrs. Hall Walker and the Hon. Violet Vivian. At present she is occupying a house in Chelsea which was once the residence of the great Whistler.

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THE ACADEMY DEFENDED.

We call attention to the letter from Mr. Harry Watrous, secretary of the National Academy of Design, in another column, defending the old Academy from very prevalent and unfounded slanders regarding its conduct and position. It is a pleasure to publish this able letter from Mr. Watrous, whose services in behalf of the venerable, and still our most representative art institution, have been long, arduous, unselfish and sincere. No man is better posted on the Academy's virtues and failings than Mr. Watrous, and none knows and can better point out its needs.

PERRINE VS. THE ARTS CLUB.

From some documents in the form of copies of letters exchanged between Van Perrine, the artist, and Mr. Frederick Lamb, chairman of the art committee of the National Arts Club, published elsewhere in our columns, it will be seen that Mr. Perrine, aided and abetted by Mrs. Mary Bacon Ford, of the New Gallery, managed to secure some columns of advertising in the New York Times, alone of the leading dailies, for his work, and presumably for the gallery. It would seem to us, from Mr. Perrine's own admission, that he acted discourteously in not replying to what he says was a very kind letter

asking him to send a representative picture to the exhibition of contemporary art at the Arts Club, and that by his failure to reply, he deprived himself of even the moral right of objecting to his being represented in the display by a picture he no longer owned, even if he wished to disown it.

We cannot ourselves subscribe to the claim that any artist has the right to dictate to a club or organization whether or not he shall be represented in its art displays by pictures or works no longer owned by him. If this claim were correct, or based on equity, there would have been few Sargents or Whistlers shown, for example, in American exhibitions in past years, with resultant loss to the community.

We must frankly say that in our opinion Mr. Perrine acted very foolishly and rudely, and that Mrs. Ford has proven herself, if not a judicious, an industrious press agent.

THE UNION LEAGUE EXHIBIT.

There closed at the Union League Club on Wednesday night last perhaps the most notable art exhibit, for its size, ever given in New York, that of eighteen pictures from the collection of Mr. Henry C. Frick, and by him generously loaned to the club for the pleasure and benefit of its members and their friends. These masterpieces attracted such throngs as to overtax for several days the capacity of the club's spacious and attractive gallery—good evidence of the desire on the part of the community to see and study great works of art.

The event was not only a notable one of the art season in the metropolis, but a revelation of the exceeding beauty and richness of Mr. Frick's collection. While thousands were fortunate enough to see the display through acquaintance with members of the Union League, there were many thousands more who were disappointed in not being able to secure the coveted cards of admission. This leads us to respectfully suggest to Mr. Frick, who has evidenced his generosity and liberality in loaning his pictures to the Union League, that he could, with great educational benefit to the citizens of New York, perhaps find it possible to open his gallery on certain days during the season, to the larger audience who cannot always secure cards for a club display. Mr. Walters, of Baltimore, has for several years permitted inspection of his gallery in that city by the general public, for a small admission charge, the proceeds from this being given to charity. Some twenty-five years ago certain New York art collectors, notably the late August Belmont, opened their galleries on certain days, but the custom has long since been abandoned by our collectors. Will Mr. Frick perhaps revive it? If he could see his way to so doing he would confer an inestimable benefit upon the citizens of New York, and his example would, perhaps, be followed by fellow art collectors. What an education would the opening of New York's private galleries be to its public!

THE CASE OF VAN PERRINE.

The following correspondence, "The Documents in the Case," tells its own story:

Editor New York Times:

In the Times of January appeared an article headed "Contemporary Art at National Club," in which you speak of the exhibition there as a "Representative collection of work," and of me as a contributor.

As this is far from the fact, I will thank you to permit me, with your usual courtesy, to correct the impression caused by your article.

Some time ago I received a very kind invitation to exhibit some canvases at this exhibition, which was not a loan one, and not wishing to avail myself of it I threw it into the scrap-basket.

I should have thought no more about it had I not read in Sunday's Times that, in the face of this refusal, a small early, poor sketch of mine had been hung in the exhibition. I recall this as a sketch given by me years ago to the chairman of the committee on this special exhibition.

Aside from the injustice of the action, there is a principle at stake that I wish to put in a word for.

I doubt if before, in the annals of art, a painter who declined to send to an exhibition, has been treated to having it sent by somebody else, and further, to having the public confronted with a ridiculous sketch in an exhibition supposed to be representative of fine effort.

I happened to visit the gallery this morning, and on seeing my daub on the walls thought best to remove it. This I did, and spiked it on the nearest iron railing outside, and then gave it back to the club.

V. D. PERRINE.

New York, January 8, 1908.

Frederic S. Lamb, Esq.,

Chairman Art Committee,

National Arts Club, New York.

Dear Sir:—In view of the injustice done me by exhibiting a ridiculous sketch, and in no sense a representative work of mine, which was done without my permission, and after my having declined your invitation to exhibit, I visited your club this morning and removed this injury to myself, put a hole in it to prevent a repetition of the offense, and handed it back to the club.

If you would like to discuss this I am at your service. If you wish to apologize for the injustice done me I should be glad to receive it.

The principle at issue is this: whether a painter who declines to send work to an exhibition may be subjected to having it sent by somebody else, with the added injustice of having a poor early unfinished sketch hung in an exhibition calling itself a representative collection of work and a special exhibition of contemporary art.

Very truly yours, VAN D. PERRINE.

New York, January 8, 1908.

Mr. Van D. Perrine,

15 West 30th Street, New York.

Dear Sir:—Your letter to me as chairman of the art committee of the National Arts Club has been duly received.

Permit me to state that this is the first communication which I have received from you, and that a careful examination of our files discloses no letter from you in which you request not to be represented in the present exhibition of contemporary art.

If such a request had been made at any time, either to the sub-committee in charge of the exhibition or to me as representing the governors of the club, it would have been respected. Your statement that you have made such a request is therefore without foundation.

Your action in entering the club galleries and without consultation with any committee or official in charge, violently tearing the picture painted by you, but not your property, from the walls, places you upon the plane of a common thief.

The fact that, when detected, you endeavored to screen yourself behind the skirts of a woman—in my eyes—still more aggravates your offense; and the fact that when the employees of the club, in performance of their duty, insisted that the picture be returned until proper authority for its removal be obtained, places the action upon a par with those cheap "yellow journalistic" bids for notoriety so contemptible to refined and thinking men and women.

It is my hope that the owner of the picture will request that legal proceedings be instituted against you for the value of the painting.

You ask for an apology. In reply permit me to state that your picture in its mutilated condition will be hung in our galleries until such time as you send in writing an abject apology to the club for your ridiculous behavior, or until I am otherwise instructed by the board of governors of this club.

Yours very truly F. S. LAMB.

Chairman of the Art Committee.

New York, January 9, 1908.

MR. WATROUS ON ACADEMY PLANS

Editor American Art News.

Dear Sir:—A few days ago, happening to overhear the conversation of some art students regarding the policy of the National Academy in general, and the present exhibition in particular, I wondered if their views were those usually held by students (and by some of the public), and if so, how at variance with the facts they were. Just listen to this: First—The Academy was accused of being a commercial body run by a ring for their own benefit. (Bosh.) Second—All the space at exhibitions was allotted to the Academicians, and Associates who could send what they chose. Third—The works of "outsiders" had little chance, unless some member of the jury took a personal interest in them. Fourth—The recent winter exhibition was "rotten" and would never improve until outside genius (which is loudly proclaiming itself) had the same opportunity to exhibit as the members of the Academy.

All this was an echo of my own talk and ideas at the age of these students. I felt I was being ungratefully kicked by the same boot I used when my thoughts turned to the injustice of the "old fellows." In fact, I was the kicker kicked, as will be these same students when they are the "old fellows," and aspiring youth has a shy at them. But for their present information and in the hope that they will be more gentle in the destruction of the Academy, I will answer their indictment.

Perhaps the best reply to charge No. 1 is the fact that the exhibitions show a net deficit of from \$800 to \$1,400 each, and yet the galleries are so inadequate that two exhibitions are held each year in order that more artists may have an audience, and as many of the members hold private exhibitions, those most benefited are these same outsiders, while the so-called "ring" (probably the council was alluded to) is elected annually, and serves without compensation, but with considerable loss of time.

Answer to charge No. 2. A study of the catalogue disproves it, for out of 414 exhibits only 148 are by members of the Academy, while 263 are by non-members, many of whom now exhibit for the first time, and are not known to any member of the jury. As a matter of fact, the only privilege accorded a member is the sending of one work "exempt," provided, however, such work is marked by a card furnished for the purpose, and as this entitles the work so exempted to a "No. 2" only, very few of the members care to avail themselves of it, preferring to have their work go before the jury on its merit.

The third cause of complaint is never heard, except when work has been rejected, and is too silly to require an answer, while the fourth charge depends entirely on one's point of view. If we expect the exhibition to be of one tone and style, pink, blue, yellow, or black, it is "rotten," or if we wish it to be of the magazine cover order, the dismal swamp school, or "vigorous and howling," then again it is "rotten," but if we honestly desire to see what is being done at the present time by many American artists struggling for recognition, in fact, a collection of contemporary art, voluntarily sent for exhibition by men who have won their spurs, and by those who are trying them on, we will find it a mighty interesting exhibition. Indeed, one must be very blind and narrow who cannot see in it a great deal of the very first order, of which any country in the world might be proud. I do not pretend the Academy as an exhibiting society is perfect, but considering the very limited resources for a fine arts exhibition offered by this city, it is a wonder it does so well, and it should be a cause of satisfaction to the intelligent art lover that the average of each exhibition shows an advance over the previous one, for works are now passed by without comment, or accepted as a matter of course that a few years ago would have been heralded as something extraordinary.

But the truth is, after all is said and done, the Academy exhibitions are pitifully small and unimportant for a city that is the art center of this country. If the Academy is successful in carrying out its present plans, an annual salon will be created here that will be the art event of the year in this country, comprising as it will, paintings, sculpture, mural decorations, architecture, drawings, illustrations, miniatures and applied arts. The men and the works are here, and all we need is to bring them together, and although it may be slow in coming it will surely come.

Until that time the National Academy of Design is going on, doing as it has since 1826—the best it can.

Sincerely yours,

HARRY W. WATROUS.

New York, January 14, 1908.

LONDON LETTER.

January 8, 1908.

At Burlington House the annual winter exhibition opened January 6. A fuller discussion of some of the exhibits and the vexed questions to which they give rise will be sent next week. As already stated in this column, a feature of the modern section is a group of representative paintings by the late James Clarke Hook. Among the old masters is an important group of Netherlandish 15th and 16th century panels, formerly in the Kann collection. These include the "Two Wings of a Triptych," by Gerard David; the gorgeous "Adoration of the Kings," ascribed to Henri Met du Bles; a tragic little "Calvary," by Jan Provost, and the magnificent "Adoration of the Magi," by Quentin Matsys. Other primitives of interest are the portrait of Mary Tudor, attributed to Lucas de Herre, lent by Sir Cuthbert Quiller, and the exquisite little "Pieta," by Lippi, lent by Mr. R. H. Benson. The 18th century British portraits include Reynolds' "Master Bunbury Sacrificing to the Graces," a portrait of Burke, given to Romney, but obviously by Hoppner, and a fine group of Hogarths, among which are the Duke of Newcastle's "Southwark Fair," the Earl of Normanton's "The Graham Family," the Countess of Ilchester's "Scene from the Conquest of Mexico," a magnificent sketch, "The Staymaker."

Private views were given of the International Society's exhibition at the New Gallery, of a small but choice collection of early British works at the Ryder Gallery in Albemarle Street yesterday. Studies and pictures by Reynolds, Gainsborough and Romney are shown, and some more etchings by Gainsborough. It will be remembered that it was from another exhibition held in the Ryder Gallery last autumn that a collector purchased the interesting print by Gainsborough which has now been given to the National Gallery.

On January 11 a double exhibition will open at the Leicester Galleries, Leicester Square, where Messrs. Ernest Brown & Phillips will show the original illustrations for "Alice in Wonderland" by that popular illustrator, Arthur Rackham, and also a representative collection of the landscape paintings of the late Henry George Moon, who died in 1905 at the age of forty-seven. Although little known even now to the general public, Moon's work was very highly esteemed by many of his brother painters. Among his admirers were such distinguished artists as John M. Swan and George Clausen. Moon exhibited occasionally at the Academy and New English Art Club, and was perhaps best known by his admirable flower paintings which illustrated several standard works on horticulture.

Mr. Algernon Graves, whose reference lists of exhibitors at the Royal Academy and Society of Artists have proved such valuable mines of information for the art historian, is now engaged in compiling a companion volume on exhibitors at the British Institution from 1806 to 1867. When it is mentioned that Turner, Constable, Beechey and Benjamin West were among the exhibitors, it will be realized that this volume will be as interesting and instructive as its predecessors.

A splendid set of color prints by the Japanese artist, Wtagawa Tovokuni, including his famous portraits of actors in character, has been arranged at the National Art Library, South Kensington, and an admirable decorative catalogue has been compiled by Mr. E. F. Strange.

An interesting problem of attribution has been revived concerning the "Adoration of the Magi" at the National Gallery, which is given in the catalogue to Lippi. Mr. Kenedy in the "Connoisseur" gives it to Botticelli, and asserts that one of the faces is a portrait of the artist himself. Against this Miss Maud Cruttwell, an able critic of the Primitives, has maintained that that face has no resemblance either to the portrait of Botticelli by Filippino in the Carmine, nor to that in his Sistine fresco, while both the type of feature and arrogant bearing of the figure in the National Gallery picture resemble the Medici.

W. R. Colton, R.A., will give four lectures on sculpture to the Academy students on February 3, 6, 10 and 13. The first and last lectures will deal with "The Most Beautiful Sculpture in the World." Mr. Colton choosing as his typical artists for his first lecture, Donatello and Michael Angelo, and for his second, Dalou and Saint Gaudens.

HENRY IRVING'S STATUE.

An interesting controversy is in progress in London over the manner in which Sir Henry Irving shall be presented in his statue, which is soon to be erected near the National Portrait Gallery in Charing Cross Road.

At a meeting just held by the heads of the theatrical profession, at which Sir John Hare presided, the question was raised as to whether the great actor-manager should be represented in character or in modern dress. The subject was sharply debated. Several prominent actors considered that modern dress was too ugly.

"The statue should represent Irving as 'Hamlet,'" some declared, but this suggestion was objected to on the ground that the statue is to Irving and not to Hamlet.

It was decided to leave the question in the hands of Thomas Brock, sculptor, who will do the work, and even he has not yet decided it. The question of an inscription has been left with A. W. Pinero.

The statue will be of bronze, nine feet high, and will rest on a pedestal 23 feet high, the plinth being 12 feet square.

BRONZES FROM BENIN.

Relics of the vanished kingdom of Benin, consisting of bronzes and carved ivories, have just been received by the American Museum of Natural History. They were saved from the city of Benin, Africa, which in 1897 was attacked by a British punitive expedition as a result of the slaying of a party which had been sent to offer presents to its ruler. The kingdom has been absorbed by the Niger Protectorate, and there is no question now as to the jurisdiction of Great Britain, which in 1881 was first declared. The collection was purchased in England.

Benin was discovered in 1484 by the Portuguese, who are supposed to have introduced bronze. Among the bronzes are images of gods, plaques, representations of birds and animals, arm rings and personal ornaments. The carved ivory tusks are of various periods and the antiquarian may trace the history of the kingdom by studying the various forms. Early carvings show the figures of only the natives and deities. Later ones show European garments, with heads surmounted with derby hats, high silk hats and straw hats and frock coats, three-button cutaways and ordinary sack coats.

PARIS LETTER.

Paris, January 8, 1908.

The week has been, of course, very quiet, both with the dealers and at the Hotel Drouot, where, except for the sale of Chéret pastels and drawings and the exhibition of some paintings and water colors of Dupray, nothing really interesting has taken place.

Notwithstanding the small attendance, the Chérets found an easy sale. Some sketches, especially, were eagerly disputed for between some well-known art poster collectors. Among the pastels, "Idylle," a bright and attractive composition, was knocked down at \$176. The other pastels fetched prices averaging from \$50 to \$80. The drawings were sold for an average of \$20, while some sketches for various advertising posters, brought from \$25 to \$100 each.

The Dupray exhibition gives a fair idea of the originality and resourcefulness of the artist who has made a close study of the military life in France under the second Napoleon. Most of the pictures are painted with marked ability. Napoleon the third returning from the parade is quite a remarkable historical picture. There are also a number of water colors, but the artist seems to have been less successful in this medium than in oil.

The Rikoff sale, where such lovely pieces of Saxe were disposed of, has again directed the attention of the public at large to these dainty works of art and some fine pieces from well-known collections, like that of Hamburger frères, were sold as Christmas souvenirs.

There was a deal of rejoicing in the Latin quarter, among American students and artists, on New Year's eve. Herbert W. Faulkner, vice-president of the American Art Association, had a tea at his studio on the rue Boissonade. Among the guests were Mr. and Mrs. Butler, Mr. and Mrs. Peabody, Miss Bybie, Mr. Brinley, Mr. W. G. Lotze, Miss Johnson, Mrs. Hammond, etc.

At the Galerie des Artistes Modernes rue Caumartin, there is now an exhibition of various works by Russian artists.

M. Georges Berger, the Academician, assisted by M. Metman, curator of the Musée des Arts Decoratifs, is organizing a salon of theatrical art, and it will be opened early in the coming spring.

The exhibition will contain specimens of French and foreign theatrical decoration throughout the centuries. This will include not only models of antique and modern theaters, with their scenery and accessories, but will also include the costumes worn by famous actors and actresses. Private and public collections of such material are particularly rich in Paris, but their interesting specimens have never before been grouped in a single exhibition.

Signor Sambon, the celebrated Italian collector, will furnish one entire room with theatrical art objects and designs from the 16th century. These will include all the scenic maquettes of the celebrated "Calandria" of Cardinal Bibiena, presented at Bologna in 1590.

The specimens of decorative art from the theatres of the 18th century are very interesting. In this section will be found the model and accessories of a small theater ordered specially by Cardinal Fleury to amuse Louis XV. when that monarch was a child. There will also be a very complete collection of portraits of the great actors and actresses of all times.

All the leading collectors throughout Europe have promised to send specimens from their private galleries.

A supplemental section of the salon will include old musical instruments such as have long disappeared from theatrical orchestras.

STORY OF THE CRUCIFIX.

A letter from Paris to the New York Times says M. Edmond Haraucourt, the learned curator of the Cluny Museum, has just installed in one of the galleries of that famous institution a glass case containing a history of the crucifix from the sixth century to the eighteenth.

The specimens exhibited give a striking idea of the different aspects under which Christ was represented through the centuries. A reliquary cross of St. Radegonda, in the Byzantine style, contains no portrait of Christ, but the Christ head appears on the cross carried by a soldier of the First Crusade. On this soldier's cross, which was found on a battlefield in the Holy Land, the image of Christ is carved in the wood without relief.

On a crucifix dating from the end of the eleventh century, or the beginning of the twelfth, there is a carved figure of Christ wearing a long robe with sleeves and a royal crown. In the thirteenth century the only clothing worn by the Christ is a loin cloth, the dimensions of which become smaller and smaller throughout the fourteenth and fifteenth centuries.

As for the expression of the Christ head, it is interesting to note that the pain depicted on all modern crucifixes was not represented until after the Renaissance.

A special cable despatch to the New York World from Rome says: Antiquarians and archaeologists are deeply interested in the results of the excavations at Ostia. Another room has been uncovered there which is furnished completely according to the somewhat remote fashion of two thousand years ago. Several beautifully decorated amphorae have been unearthed. One of these jars contained olives, another fish scales. The paintings adorning the amphorae indicated their contents. Many lamps have been found, some decorated with beautifully painted scenes as enacted in the theatre, as well as pieces of fine glass, with gilt inscriptions.

VAN DYCK PORTRAIT FOUND.

An Associated Press cable from Brussels says a Van Dyck portrait which was lost for many years, and which on reappearing in the market was bought for ten cents, is the artistic sensation of the day in Belgium. It is a portrait of the artist's sister, Antoine, in the garb of a nun. Antoine Van Dyck presented the portrait to the convent which she entered near Waesmunster, but in the continual wars in Flanders the convent was destroyed and the picture disappeared.

The other day an auction sale of old lumber was held at Waesmunster, and included in the goods sold was a lot of old timber from the cloisters of the ruined nunnery. This lot was bought by a local lawyer, who gave ten cents for it.

One piece of wood he found was covered with painted but very dirty canvas, which, being cleaned, proved to be the lost portrait of Van Dyck's sister. Although the picture was greatly damaged and torn, the face is uninjured, and, with careful repairs, the picture will be fit to exhibit as a Van Dyck masterpiece. The lucky owner has been inundated with offers of big sums for the picture.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library**—Color plates from "Ancient Oriental Carpets" published by Imperial Austrian Museum and original etchings, engravings and lithographs by American artists.
- Bauer-Folsom Galleries**—Paintings by Max Weyl to January 25.
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Durand-Ruel Galleries**—Paintings by Henry Moret to January 25.
- Fishe, Adler & Schwartz Galleries**—Landscapes by Allen Tucker to February 1.
- Knoedler Galleries**—Portraits by A. Muller-Ury, January 25.
- Lenox Library**—Etchings by Jacquemart and wood engravings by Prunaire.
- Macbeth Galleries**—Marines by Paul Dougherty to February 1.
- Metropolitan Museum**—Open daily, from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Montross Galleries**—Paintings by J. Alden Weir to February 1.
- National Arts Club**—Contemporary Art to January 25.
- Noé Galleries**—Paintings by Henry R. Poore, January 23 to February 6.
- Oehme Galleries**—Paintings by Charles P. Gruppé to February 8.
- Photo-Secession Galleries**—August Rodin's drawings to January 28.
- Powell Gallery**—Water colors by Alexander Robinson to January 31.
- Pratt Art Club, Brooklyn**—Traveling exhibition of National League Handicrafters Societies to January 24.
- Tooth Gallery**—Etchings by E. M. Synge.

EXHIBITIONS NOW ON.

Paintings of the New England winter and other subjects by Henry R. Poore were placed on exhibition at the Salmagundi Club on Wednesday last, and will remain there through Tuesday next. They will then be transferred to the Noé Galleries at Forty-first Street and Fifth Avenue, where they will be on view from January 23 through February 6. Notice of the exhibition will be made next week.

An exhibition of pastels and water colors by Alexander Robinson opened at the Powell Gallery on Tuesday last and will remain there through January 31.

Engravings and etchings owned by Mr. Richard Ederheimer are now on view at the New York Co-operative Galleries. The display is an interesting one and gives a representative historical survey of the art of engraving. It contains some excellent specimens of the best known and some less familiar works in black and white of Rembrandt, Durer, Schongauer, Lucas von Leyden, Ostade, Teniers, Callot, Houbraken, Masson, Edelinck, Nanteuil, Hogarth, Earlom, Bartolozzi, Valentine Green, J. R. Smith, McArde, Whistler and Seymour Haden, and the imaginative Max Klinger. The wide scope of the display may be seen from a glance at these names. The exhibition will be followed by special ones of the works of Durer and the

"Little Masters," of Rembrandt, Ostade, and other Dutch etchers, English XVIII century prints, mezzotints, stipple engravings and color prints, and the works of Nanteuil, Masson, Drevet and other French portraitists.

Mrs. Ella Condie Lamb's portrait of the Rev. W. S. Coffey, rector of St. Paul's Church, Eastchester, N. Y., has been on view this week at the studios of J. and R. Lamb, 23-27 Sixth Avenue.

Eleven recent portraits by A. Muller-Ury are on exhibition at the Knoedler Galleries, No. 355 Fifth Avenue, where they will remain through January 21. The artist, who has been successful of late years in securing numerous prominent men and women as sitters, shows as the clou of his present display his three-quarter length seated portrait of Pope Pius IX., painted last summer and with which His Holiness is said to be well pleased. The portrait is an effective presentment of the Pontiff, the red cape well painted and the expression evidently faithful. The full length seated portrait of Margaret Illington (Mrs. Daniel Frohman) is a faithful likeness and an attractive presentment of a charming personality. The strongest work is the half length of Cardinal Merry del Val, a good piece of characterization. A full length of a little boy and a bust portrait of Miss Constance Pratt, the last a little heavy in color, but effective, and a bust of Bishop Kennedy, are also especially worthy of attention. The artist has improved in his work materially, and the present display is the best he has yet made.

In the outer gallery at Knoedler's is a three-quarter length seated portrait of a young woman by Arthur von Ferraris, with sweet expression, and a well managed color scheme of soft grays and blues. The work is essentially refined. In the lower gallery the remarkable collection of early English mezzotints has received several fine additions, notably some impressions of plates after Morland.

Ten recent portraits by Wilhelm Funk will be exhibited in the upper gallery from January 23 through February 1. A characteristic example of Mr. Funk's work is published on the first page of the ART NEWS in this issue.

An exhibition of 23 paintings by Henry Moret opened last Saturday at the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, and will remain there through January 25. The artist is one of the younger members of the Giverny School of France. He has found the subjects of his present display on the Croisic and other parts of the southern coast of Brittany, a stern and rockbound shore. He paints with strength and sympathy, and depicts with rare fidelity, the stormy seas and wave-lashed cliffs, and again the stretches of soft summer seas of the locale. While Moret is not always entirely successful in his rendition of wave forms and their anatomical proportions, he never fails to give impressively the force and majesty of the tempest. Perhaps the best examples shown are the "Tempest at Doelan," the "Fishers of Clohars," with lovely color and distance, "The Calm-Ile de Croix," rich in color quality; "Moonlight at Doelan," a "Rainy Day Diepe," soft and lovely in color; the "Rocks at Goulphar-Belle Isle," with striking moonlight effect, and the "Semaphore-Brittany Coast."

Upward of 100 plates by E. M. Synge, an English etcher who is not well known here, fill the walls of the upper gallery at Tooth and Sons, No.

299 Fifth Avenue. The display is interesting and important, in that it introduces a new and unusually well equipped worker with the needle. He has rare artistic and pictorial feeling. His subjects are found in and around Paris, on the lower Thames, and, of course, in Venice. Some of the Venice plates are reminiscent, as is perhaps natural, of Whistler, but there is no lack of originality in Mr. Synge, who is a painter as well as an etcher. In his paintings the same sense and feeling for the picturesque prevails as in the etchings. A recent and excellent example of the artist's work in oils, "Carlsle," has been secured by Mr. George A. Hearn, of this city.

With a press view this afternoon and a private view this evening, the 103d exhibition of the Pennsylvania Academy will open in Philadelphia. The guests this evening will be received by Mmes. Henry L. Boyer, Edward Browning, Edward H. Coates, Charles E. Dana, Sydney E. Hutchinson, J. Bertram Lippincott and John E. Reyburn, and the Misses Cecilia Beaux and Sophy Dallas Irwin. The story of the exhibition, with illustrations, will appear in next week's ART NEWS.

THE FRICK PICTURES.

The eighteen pictures loaned by Mr. Henry C. Frick to the Union League Club last week remained on exhibition there through Wednesday last and were visited by many thousands. The demand for cards for this display overwhelmed the members of the club, and suggested the great educational benefit to the community the exhibition would have been, could it have been held in some public gallery. Mr. Frick not only generously loaned the pictures to the Union League, but defrayed the entire cost of the exhibition—insurance, transportation, hanging, etc.

Wherever art lovers have met the past week, they have discussed the great beauty and value of the Frick pictures. While all were of unusual excellence, and it is invidious to even seem to criticize the selection of works so generously loaned, and in so liberal a manner, it has been regretted that Sir Thomas Lawrence was not represented by Mr. Frick's rarely fine and distinctive example of that master, the "Lady Peel," instead of by the less important and characteristic "Marquise de Blazel." But the exquisite Romney, "Lady Hamilton as Nature," the splendid Reynolds, "Lady D'Harcourt" and the superb Raeburn, "Portrait of Mrs. Cruikshank," made the comparative inferiority of the Lawrence and of the pretty but not overstrong Gainsborough, "Mrs. Hatchett," forgotten. Then, too, the Hoppner, "Mrs. Byng," was a canvas not to be overlooked. Of course, the clou of the display was the magnificent Rembrandt portrait of himself, reproduced in the last issue of the ART NEWS, and before this superb canvas criticism fails. Superior also was the Franz Hals, the Hobbema and Greco, a really remarkable canvas. The Titian found many admirers, as did also the Van Dyck portrait of the Marchesa Cattaneo. This seen under the electric light had flesh tones a trifle too hot. The Barbizon masters were well represented—Millet by his "Femme a la Lampe" with its strong story; a somewhat dry and tight Rousseau, "Village of Becquigny," and an excellent Corot with all the silvery tone of his best period. The Turner, a grayish canvas but characteristic, had a throng of admirers. It was truly a notable show—the best one that the club has perhaps ever offered.

WASHINGTON (D. C.).

Two more pictures have been purchased by Mr. W. T. Evans for the National Gallery collection and will be added to those hung in the atrium of the Corcoran Gallery. They are "Birch-clad Hills" by Ben Foster, and "The Pasture Lot" by Carleton Wiggins.

A special exhibition of paintings by Edmund C. Tarbell, of Boston, opened in the Corcoran Gallery January 9, and will continue until the 29th. It consists of thirty-one pictures painted during the past eighteen years, loaned by public institutions and private collectors. Mr. Tarbell is ranked among the foremost American figure painters and in this particular field he has made large contributions.

Thirteen portraits, chiefly of women, painted by Emil Fuchs, are on exhibition in the lower loan room at the Corcoran. There is little in Mr. Fuchs' paintings to suggest familiarity with sculptural methods—no great show of strength or manifest directness. If anything, they are oversmooth and superficial. They are, to be sure, fairly well drawn and skilfully colored—pictorial, but not vital. A year ago an exhibition of Mr. Fuchs' portraits was held in Knoedler's Gallery, New York, and favorably commended, but the work shown at that time was, as a whole, better than that set forth now, each example being of about the same standard as those of Miss Gould and Mr. Smith. As a painter of fashion Mr. Fuchs has scored considerable success, but he is not to be reckoned with those portrait painters whose productions are at the same time works of art.

CHICAGO.

Paintings and sculpture by six American artists resident in France were placed on exhibition at the Art Institute last week. They will remain in the galleries until the opening of the exhibition of paintings by artists of Chicago and vicinity next month.

Five bronzes are sent by Paul Wayland Bartlett. His works shown here are small objects, including the head of a girl, a lion's head, torso standing and sitting and a statuettes, "1775."

Myron Barlow leads among the painters in a group of six pictures. Carl Frederick Frieseke signs nine examples of his figures and color work, and Henry Salem Hubbell, who, like the two preceding painters, studied at the Institute, contributes two figure pieces and two outdoor paintings.

From Alfred Henry Maurer comes a group of nine canvases of Paris life. The religious subjects chosen by Henry O. Tanner reflect the somber and dignified quality inherent in his art.

The Art Students' League fourteenth annual exhibition has filled the large east gallery of the south wing of the Art Institute with paintings in oils and water colors and a few illustrations, miniatures and etchings by its members.

The forty-five exhibitors fill a catalogue of 122 numbers. The studies of landscapes are in the majority, and there is a fair showing of figure pieces.

The first prize for a painting in oils—"Fish Town Reflections"—was given to Bertram C. Hartmar, and the second prize to "Autumn Sunset," by Maurice G. Gunn.

The first water color prize went to "A Cottage on Point St. Ignace," by Ruby S. Ferris, who exhibits five other paintings in oils, and the second water color prize to Dudley C. Watson's "Windblown Willows." Honorable mention was given to "Birches," a water color by Charles A. Herbert.

ART IMPORTERS WIN.

A decision of wide interest to importers of art objects was handed down recently by the U. S. Circuit Court of Appeals for New York, when it was held that customs officers must give a more liberal construction to the word statuary as used in the Dingley tariff law. The test case stood in the name of the Tiffany & Co., who objected to the action of the New York customs authorities in returning for duty a statue of "La Bellona, Roman Goddess of War," as a manufacture instead of as statuary.

The statue, worth many thousands, was one of the last works of Gerome. The face, arms, and feet of the statue are of ivory, and the remainder is of metal, which, so far as quantity and bulk are concerned, is overwhelmingly the principal component.

The case came before the Circuit Court of Appeals on appeal by the United States from a decision of the Circuit Court of the Southern District of New York reversing a decision of the Board of General Appraisers, which affirmed the decision of the Collector assessing an ad valorem duty of 35 per cent. on the work as a manufacture of metal and ivory, the component of chief value being ivory. This classification was imposed under Paragraph 450 of the Dingley tariff. Tiffany & Co. maintained, and the Circuit Court held the statute dutiable at 15 per cent. ad valorem as "statuary," under Paragraph 454 of the same law, and Section 3 of the same law, referring to the reciprocal tariff agreement with France.

The Appeals Court says that the statute answers every requirement of the tariff provision for statuary. Nor is it necessary, according to the court, that a statue, to be considered a work of art, must be wrought exclusively by the hand of the sculptor, as contended by the Government. While agreeing with the Government that the definition of statuary in the tariff was evidently intended to exclude such articles as were made by machinery or unskilled labor or were cast in large numbers from molds by ordinary workmen, the court holds that a statue such as La Bellona is excluded from the statuary paragraph only by the most strict and illiberal construction.

WITH THE DEALERS.

A cabinet example of Guardi has just been received at the Gimpel and Wildenstein Galleries, No. 509 Fifth Avenue, which in color quality and feeling is an unusual and attractive canvas. The handling is freer and bolder than is usual with the great pupil of Canaletto.

A display of portraits by early Spanish, French, Italian and English masters will open this week at the Ehrich Galleries, No. 465 Fifth Avenue.

At the Cottier Galleries, No. 3 East Fortieth Street, the exhibition of modern American and Foreign water colors and of canvases by Albert P. Ryder will close this week.

Marines painted on the Maine coast by Paul Dougherty will form the next exhibition at the Macbeth Galleries, No. 450 Fifth Avenue, to open January 20 and continue through February 1.

A recent canvas by Albert L. Groll is now on view at the Schaus Galleries, No. 415 Fifth Avenue. This was painted in Arizona last summer, is entitled "Silver Clouds," and in simplicity of subject and treatment, delicate and soft color, cloud and sky effect, and distance and atmosphere, is perhaps the best yet of this able painter's Arizona landscapes, although this is high praise.

At the Bonaventure Galleries, No. 5 East Thirty-fifth Street, there are at present an especially rich and choice assortment of fine books and rare bindings, autographs framed with memo-

randa which enhance their worth and interest, bibelots, miniatures and fans, and a few carefully chosen and representative pictures of the early French and English schools.

On Tuesday next, January 21, an exhibition of pictures by J. Alden Weir will open at the Montross Galleries, No. 372 Fifth Avenue, and will continue through February 1.

Iridescent glass, old Babylonian and Persian pottery, Italian renaissance, embroideries and early Egyptian bronzes, are on exhibition at the Kellekian Galleries, No. 275 Fifth Avenue.

Mr. Arthur Tooth, of Tooth and Sons, who sailed for London a fortnight ago, will return in late February. It is not probable that Mr. Augustus Tooth will come to New York this season.

M. Jacques Seligmann, of Seligmann Brothers, arrived on the Kronprinzessin Cecilie on Tuesday last. M. Seligmann comes to look over the field and visit the American customers of the house.

Following the successful sale of the Raymond collection of Oriental art works at the Fifth Avenue Art Galleries this week will come next week an exhibition on Monday and Tuesday of fine furniture from several estates, as well as paintings of the modern American and foreign schools. These will be sold at auction by Mr. James P. Silo, the furniture on Wednesday and Thursday afternoons, and the paintings on Thursday and Friday evenings. There will take place at these galleries in February, an exhibition and sale of a remarkable collection of art objects, textiles, tapestries and paintings which promises to be a notable art event. Particulars will be given later.

Landscapes by Allen Tucker will be shown at the Fishel, Adler and Schwartz Galleries, No. 313 Fifth Avenue, on Monday next and will remain there through February 1.

A large and exceedingly fine and strong landscape by Gainsborough in his best manner from the famous Giltott collection, is now on view at the Scott and Fowles Galleries, No. 295 Fifth Avenue.

Messrs. Durand-Ruel and Sons have loaned to the winter exhibition of the City of Manchester, England, a remarkable collection of modern French pictures, mainly by the men of the impressionistic school, and these, together

ARTISTS' CARDS.

FOR SALE.—At 65 West 55th Street: Studio of the late Eastman Johnson—some of his oil paintings, Genre pictures, studies in oil and pastel, crayon drawings and studies of North American Indians. Also his copies from Rembrandt, Rubens, Murillo, Van Dyck, Diaz, Gilbert Stewart, etc., and reproductions of many of his favorite pictures, as well as original pictures by American and foreign artists. Also on exhibition a large gallery of his portraits of distinguished Americans and Europeans.

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with some from the estate of the late Mr. Forbes of London, make up an unusually display. The Durand-Ruel canvases include examples by Monet, Puvvis de Chavannes, Renoir, Boudin.

SALES.

Hayes-Babcock Picture Sale.

The total for the three days' sale of modern paintings owned by R. J. Hayes and E. C. Babcock, which closed at the Fifth Avenue Art Galleries January 10, was \$36,557.

This was for 227 pictures. The highest price, \$2,550, was paid by Charles J. Gould for "Constance," by W. J. Thorne; "Salome," attributed to Henner, brought \$975, and "Cupid Disarmed," by Guillaume Seignac, \$920. "Halt at the Inn," by Worms, went to D. A. Canfield for \$510. A "Heather in Bloom," by Didier-Pouget, went to J. E. Caswell for \$600.

A rarely good collection of Oriental works of art of the late James I. Raymond, president of the Vantine Company, sold this week, was on exhibition in the Fifth Avenue Art Galleries.

The collection was until recently in Mr. Raymond's home, Strawberry Hill, Stamford, Conn. It is said to have cost \$225,000. It contains 1,400 objects,

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mostly from the best ancient periods of Chinese and Japanese art, although there are a few rare rugs from Persia and some mediaeval tapestries from Europe. The antique predominates, but there are many examples of modern Oriental art.

The Henry Goldsmith collection of literary and historical autographs fetched a total of \$3,000 at Anderson's Auction Rooms January 10. A special order, written and signed by President Lincoln January 26, 1864, realized \$121, the highest price of the sale.

The American Art Association announces the coming sales, on dates not yet given, of the artistic property of the late Richard Mansfield, the antique Chinese porcelains, brocades, etc., collected in Pekin by Mrs. E. H. Conger, widow of the late minister to China, and the private art collections of John La Farge and James G. Tyler.

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